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ARTEMORBIDA

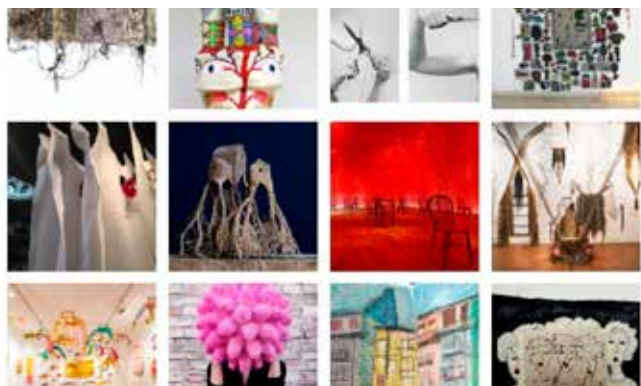
Textile Arts Magazine

July 2022 - n.08



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Visit our website
<https://www.artemorbida.com/>



ArteMorbida Textile Arts Magazine is a space dedicated to the varied panorama of contemporary textile arts. The web-site like the magazine is designed and created with the aim of collecting and witnessing the news and the latest trends in the sector, to encourage and facilitate the dissemination of the culture of Fiber Art, stimulating the interest of the public and promoting the recognition of Textiles as an autonomous means in the most vast field of contemporary arts.

ArteMorbida avails itself of the collaboration of art curators, artists, teachers, industry experts and professionals of the printed media.

In our website you will find:

- interviews with established and emerging artists
- insights on innovative techniques
- articles of History of Textile Traditions and Restoration of Historical Artifacts
- pages dedicated to industry events and important national and international events in the field of fiber art
- articles on the world of international textile art
- sections with various themes such as: textiles and cinema
- presentations of museums and art galleries
- articles about the world of international textile art
- book reviews and more



July 2022 - n.08

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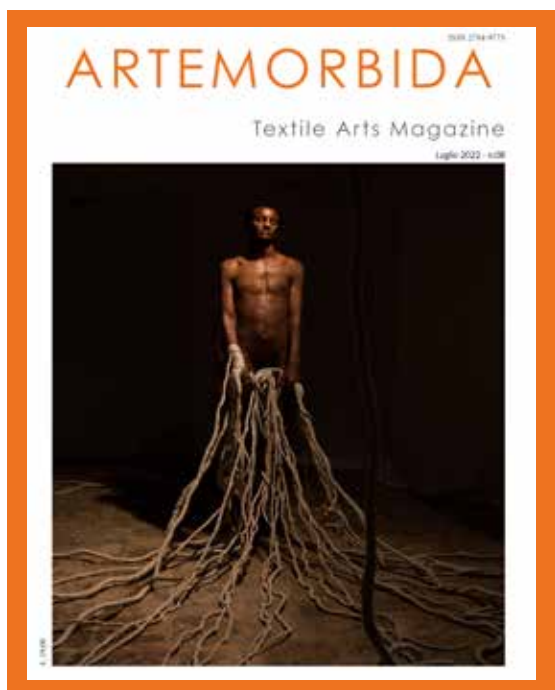
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Thomas De Falco - Performer with wrapping, 2015.

Performance with textile installation. Cortesy Richard Saltoun. Photo Tassili Calatroni



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Letter from the editor

Dear readers,

We are all experiencing a scorching summer. In addition to the above-average temperature, I can say it is an extremely "HOT" time for AM!

In September, we were invited to present our magazine at Contextile, Portugal; in November, we'll be in Miami, Florida, to celebrate the 25th anniversary of the WTA (World Textile Art). If you keep following us here and online, you will be able to appreciate the work we are doing and the results we are achieving. And it really is a great satisfaction.

ArteMorbida will also publish a series of specials you can book and buy directly on our website.

To be released soon:

The special issue for the "Appunti su questo Tempo" international exhibition in Valtopina, opening in September. The special issue with articles, interviews and in-depth reviews on the events and exhibitions organized to celebrate the WTA 25th anniversary.

Besides this information about AM's side activities, I cannot but congratulate our team on the work done for this issue, and you will agree with me as you read it!

Please support us, talk about us through your social networks and beyond, and help us spread the word about AM; because the very best of the textile art world is always here in this unique and incomparable magazine!

I wish you, as always, a good read and look forward to seeing you every day on our website and here, on these pages, in precisely 3 months!

Emanuela D'Amico

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THOMAS DE FALCO: IN PRAISE OF METAMORPHOSIS



Thomas De Falco Performance and textile installation. Triennial in Milan 2017/2018. Courtesy of the author.

Considered weaving's *enfant terrible* if it is true, and it is, that already when he attended the Scuola Superiore di Arazzo of the Castello Sforzesco in Milan his works forced bidimensionality projecting themselves towards the third dimension and being transformed in full-fledged sculptures, Thomas De Falco is, I believe, among those artists who use textile languages and, in particular tapestries' techniques, one of the most interesting on the international scene.

Born in 1982, Italo-French, at present he is represented by the Richard Saltoun Gallery in London, yet he lives between Paris and the rest of the world, in a nomadism that, like everything in him, is innate, natural, fluid.

This last characteristic - fluidity - is perhaps the *fil rouge*, the common trait of his entire existence: it permeates his research, his artistic practice, and his very identity.

Life is as a stream that passes through us in eternal transformation.

Just as Emanuele Coccia writes in his essay "Metamorphoses": *"Everything changes form. (...) The world as a planetary reality is a wandering body and, inversely, wandering is the primary attribute of all bodies in this universe, terrestrial and celestial alike"*. And still: *"all bodies are subject to metamorphosis"*.

It is not a coincidence that the philosopher is also the author of the critical text of "Technology" (2021), De Falco's exhibition conceived during a residency at Cascina I.D.E.A. in Agrate Conturbia. *This life is intended as a cosmic unity that holds the Earth's matter in a carnal intimacy, no matter what species we belong to*, writes Coccia, and that presumes there is an ever-evolving transformation, is the same matter that weaves De Falco's works. The relationship with nature is essential for his work, which is

SEULGI LEE



The Mantis Stopping the Cart = Tremendous Courage, Hermès Limited Edition, Seulgi Lee © Adagp Paris 2022

MARION BARUCH

Art is acceptance, connection, social capital and knowledge



Photo credit Peter Colombo

"I have spent all my life weaving: weaving connections, finding relations... Even today, I keep trying to define a dialogue, albeit between two immaterial forces as are space and matter".

MARION BARUCH

ANGE ARTHUR KOUA – COMPLEX IDENTITIES



Remous Dak'Art Off, 2022. Textile materials, Installation view, LouiSimone Guirandou Gallery.
Ph. Credit: Karin Van der Molen

ERMENEGILDO ZEGNA FOUNDATION

A CENTURY OF EXCELLENCE BETWEEN ENTREPRENEURSHIP, COMMUNITY, ENVIRONMENT AND CULTURE



Garden of Casa Zegna and in the background the chimney of the Ermenegildo Zegna Woolen Mill. Courtesy Ermenegildo Zegna Archives

THE OTHER FORM OF THINGS. AAS47692/PICEA ABIES

Emilio Vavarella's project for Fondazione Zegna



"The Other Shape of Things AAS47692 / Picea Abies)." View of the exhibition at Casa Zegna

In line with the principles and values of the Zegna Group, Fondazione Zegna is hosting Emilio Vavarella's exhibition, an artist whose interdisciplinary artistic practice combines theoretical research and media experimentation. Here he has created a project that interprets - through art - territory, excellent craftsmanship, environmental themes and the company's history.

Winner of many awards, including the prestigious Italian Council Award in 2019, Vavarella has been invited to present his work at the Harvard Advanced Leadership Initiative, the Italian Cultural Institute of New York, and the Goldsmiths University of London and the School of the Art Institute of Chicago, among others.

His academic writings have been published in journals such as Leonardo - The Journal of the International Society of the Arts, Sciences and Technology (MIT Press), Digital Creativity (Routledge) and CITAR Journal - Journal of Science and Technology of the Arts - to name a few.

His works have been exhibited in prestigious venues such as the MAXXI - National Museum of 21st Century Arts, KANAL - Centre Pompidou in Paris, the Hermitage Museum in St. Petersburg, MAMbo - Museum of Modern Art in Bologna, the Madre Museum of Contemporary Art in Naples, the Museum of Contemporary Art in Zagreb, the Museu de Ciències Naturals in Barcelona, The Photographer's Gallery in London, the Museo Nacional Bellas Artes in Santiago, the Museu das Comunicações in Lisbon, the National Art Centre in Tokyo.

Vavarella is working towards a PhD in Film and Visual Studies and Critical Media Practice at Harvard University.

The exhibition at Casa Zegna was an opportunity to ask him a few questions investigating the relationship with the textile medium in his artistic practice.

ANNE VON FREYBURG



Portrait in my studio with the work: *Untitled (after Fragonard)* 2021. Photo cr. Barry Macdonald, copyright Anne von Freyburg

Anne von Freyburg, a Dutch visual artist born in 1979, graduated in Fashion Design from ArtEZ in Arnhem, the Netherlands, and received her MFA in Fine Art from Goldsmiths University in London. She currently lives and works in London.

Freyburg's research challenges the traditional criteria that constitute the dividing line between Applied Arts and Fine Arts, positioning textile in the realm of applied arts and thus defining it as a minor art.

From the combination of painting and textiles, with an exquisitely conceptual approach, the textile paintings, as the artist defines them, are created. In these works, the textile medium is used to replicate and reinterpret pictorial works by old masters of the Rococo era in a modern play of balances between abstraction and figuration, irony and touches of kitsch. This choice confirms and reinforces the narrative contained in the artist's works.

Anna von Freyburg's textile paintings have been exhibited in numerous solo and group exhibitions in London, the Netherlands, Germany, and Spain and are featured in several private collections worldwide.

<https://annevonfreyburg.com/>

CAROLINE ACHAI NTRE AND THE PLURAL IDENTITY



Caroline Achaintre, Ibis, 2016, hand tufted wool 250 x 215 cm. Copyright the artist.
Courtesy of Arcade London & Brussels and Art:Concept Paris

TAMAT Museum of Tapestry and Textile Arts



Photo credit © Barthélémy Decobecq 2021

Located in Wallonia just a few kilometres away from the French border, Tournai (Doornik in Flemish) is among the oldest cities in Belgium. In its heart, in the museum district, there is the TAMAT Musée de la Tapisserie et des Arts Textiles, a museum dedicated to tapestries and textile arts, of which the city has a centuries-old tradition. With its temporary exhibitions, events and a multitude of mediation activities, the museum plays a decisive role in the preservation, study, promotion and dissemination of knowledge of these textile artefacts not only with reference to traditional works but also through the exploration of contemporary textile art and fibre art. A particular attention is given to the enrichment and display of the permanent collection, allowing for the valorisation of five and a half centuries of wool and textile heritage and its accessibility to the public.

Nicolas Verdoncq, the museum's communication manager, took us on a tour to discover its history and activities.

Exploring human-nature interaction through art: JOANA SCHNEIDER'S IMMERSIVE WORKS



Slufter Triptych, 2022, rope waste, silk dyed naturally with indigo gimping*, passementerie, 60 x 80 cm // 130 x 80 cm // 60 x 80 cm, ph. cr. Pim Top, copyright Joana Schneider

*Translator's note: *Gimping* is a technique that comes close to coiling. In collaboration with a technician, Joana has built a specific machine that turns rope around its axis more than 500 times per minute. It enables her to tightly wrap the PET and natural yarns around the cord.

CHRISTINA KATHARINA LÖKENHOFF'S LIMINAL LAYER OF SILK AND WAX



Threshold, 2020. Installation, Wax Skin and metal structure, a collaboration with Karem Ibrahim.
Ph Credit Karem Ibrahim.

GIO SWABY: ART AS AN ACT OF LOVE



Gio Swaby. Together We Bloom, cotton fabric and thread sewn on muslin, 2021. 62 x 50 x 2 inches | 157 x 128 x 4 cm.
Photo credit Ian Rubinstein Courtesy Claire Oliver Gallery, New York

KATIKA

Katika è una fiber artist nata in Ungheria nel 1989 e formatasi alla Ural State University of Architecture and Art, dove ha conseguito la laurea. She currently lives and works in Moscow.

Combining her passion for art in all its forms and the use of crochet as a form of meditation, the artist creates textile paintings in bright, warm colours and soft shapes. Thus she describes her creative process: *'I go farther and farther along my life path, reach out into chaos, pull a thread out of it and spool into an incredible skein and then create my art. Sometimes I make beautiful pieces. It does not have a practical use but exists to make your life brighter, amuse and captivate you'.*

Through form manipulation, the use of figurative images and abstract symbols, Katika explores the topics of human attachment, mysterious inner workings of individual and collective memory, cultural icons and their impact on pop culture, religion, sex, and femininity, using yarns as a metaphor for the ties that permeate the world and constitute her personal inner universe. The threads represent cosmic strings, heartstrings, human bonds, the elements around which collective culture is built, and much more. The yarns are the artist's means of showing her worldview in a process that is constantly searching for new ways to express herself with authenticity and freedom.

Katika's work has been shown in numerous solo and group exhibitions in Japan, the USA, Russia and Australia. These include the Hitomaruichi Art Gallery in Tokyo, Japan; the Gallery of Modern Art in Yekaterinburg, Russia; SCOPE Miami Beach in Miami, USA and the William Street Gallery in Sydney, Australia. Her works are part of public and private collections in the USA, Japan, Australia and Italy.

<http://katika-art.com/>



Oil, 2021 200x300cm, wool, copyright Katika